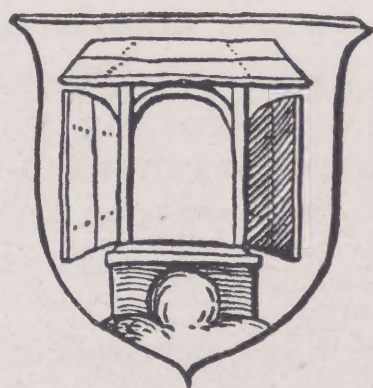


THE  
DÜRER SOCIETY

SIXTH SERIES



WITH INTRODUCTORY NOTES BY CAMPBELL DODGSON



LONDON  
MDCCCCIII



"Nürnberg's Hand  
"Geht durch alle Land"

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## PAINTINGS.

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### I.

#### DÜRER. The Crucifixion.

*Photogravure by Messrs. Bruckmann, of Munich, from the picture of 1506 (7 $\frac{7}{8}$  by 6 $\frac{1}{4}$  in.; 20 by 16 cm.), in the Dresden Gallery (No. 1870).*



ICH BLUE is the prevailing colour in the landscape; the hills and water are blue, the trees light green; the sky near the horizon is pale yellow, passing upwards into dull pink, and so through grey to deepest black. The bark of the tree of which the cross is made is a pearly grey, like that of the birch. The inscription, PATER·I·MANVS·TVAS·COMENDO SPIRITV·MEV, is painted on a band of dull red. The date, 1506, and the monogram are painted below the feet of Christ. The picture was painted at Venice, and the colour shows the influence of Bellini. The execution is marvellously delicate, and this little picture, very slightly larger than the photogravure, is technically, and in every way, one of the most perfect works of Dürer.

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#### DÜRER. The Paumgartner Altarpiece.

The picture, a Nativity with two wings, was painted by Dürer about 1504 for the Church of St. Catherine, at Nuremberg, as a commission for the Paumgartner family. It was acquired in 1613 by the Elector Maximilian of Bavaria, and is now at Munich (Alte Pinakothek, Nos. 240—242). The whole altarpiece has been submitted in the course of the last few months to a remarkable process of restoration, by which the original work of Dürer has been laid bare, after nearly three centuries of concealment under additional paint. The restoration was carried out by Professor Hauser, under the direction of Dr. Voll; the wings were confronted with old copies, formerly in the Klinkosch collection, which showed the figures of the two saints as Dürer left them, and the middle picture, more recently taken in hand, was compared with an early copy in the Church of St. Laurence at Nuremberg.

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### II.

#### The Wings of the Paumgartner Altarpiece, after the recent Restoration.

*Photogravure by Messrs. Bruckmann, of Munich.*

St. George, three-quarter face to the right, holds a lance with the red-cross banner in his right hand, and with his left hand clasps the neck of the defeated dragon. The features are said by tradition to be those of Stephan Paumgartner.

St. Eustace, three-quarter face to the left, holds in his right hand a lance carrying a banner with his emblem, a stag's head bearing a crucifix between the antlers; his left hand grasps the hilt of his sword. The saint is said to be a portrait of Lucas Paumgartner.

Each saint stands on ground covered with pebbles. The background, above the level of the soil, is a plain black.

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### III.

#### The Wings of the Paumgartner Altarpiece, before the recent Restoration.

*Collotypes by Messrs. Bruckmann, of Munich.*

After the acquisition of the pictures by the Elector Maximilian, the wings were largely altered by Johann Georg Fischer, a painter in the Elector's employment, who was a somewhat skilful imitator of Dürer's style. Strips were added on either side of the two panels, and the additional space thus



gained was utilised for a landscape background. Each knight, no longer characterised by any emblem as a saint, was accompanied by his horse; that of Stephan Paumgartner being taken, with part of the landscape behind, from Dürer's engraving of "The Knight, Death, and the Devil." The knights' heads, instead of being covered only by the close-fitting cap worn under the helmet, were now supplied with actual helmets and plumes. The lower portions of the lances were made wider and fluted; but the most remarkable part of the transformation was the disappearance of St. George's dragon.

The familiar background of these pictures is now gone for ever, and has given place to the severe black of Dürer's choice. The outcry of vandalism, which has been raised in many quarters, especially in the French reviews, would apply more justly to the seventeenth-century changes than to the recent careful restoration. Sentiment, if not logic, may suggest some measure of regret for the change; the pictures will hardly be so popular as before, but students, at least, will soon be reconciled to this tardy act of reparation.

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IV.A.

The centre of the Paumgartner Altarpiece, before the recent Restoration.

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IV.B.

Detail showing the Principal Changes effected by the Restoration.

*Collotypes by Messrs. Bruckmann, of Munich.*

As originally painted, the picture contained two groups of kneeling donors, men on the left, women on the right, with their armorial bearings. In the seventeenth century these were painted over, the group behind St. Joseph being replaced by a continuation of the stone blocks already existing, while a graduated stone base with an axe leaning against it took the place of the women. Whether these alterations were made from an artistic motive, or simply from the Elector's desire to see the traces of former proprietorship effaced, it will hardly be disputed that the innovation, however daring, was successful, and that the composition gained decidedly by the removal of the tiny mortals who made Joseph and Mary look gigantic. Now, however, the picture is once more to be seen in its pristine state. The restoration has, further, brought out the star of Bethlehem, invisible before, immediately to the left of the group of overhanging bushes at the top of the ruined wall.

The middle picture measures 1.52 by 1.23 metres, or almost exactly 5 by 4 feet; the wings are a centimetre higher, and measured, before the recent restoration, 87 centimetres each in width (2 feet 10½ inches): they have now been reduced to their original width, which is, presumably, half that of the middle picture, or 2 feet.

On the back of the wings was formerly painted an Annunciation; the back of one wing, containing Gabriel, has been planed down; but the Virgin Mary on the other wing is still preserved, though damaged by bars, which at some period were laid across the figure. A record of the Annunciation exists on the panels from the Klinkosch collection.



## DRAWINGS.

### V.

#### Attributed to DÜRER. The Last Supper.

*Collotype from the pen and ink drawing (8½ by 12½ in.; 22.2 by 31.5 cm.) in the Collection of M. Eugène Rodrigues, Paris.*



CHRIST and the Apostles are seated at a round table, on curved benches. At the end of the right-hand bench sits Judas, grasping the money-bag in his left hand and opening his mouth to receive the sop from the hand of our Lord. St. John leans on the Saviour's bosom. St. James, seen over the head of Judas, is recognisable by his traditional likeness to our Lord, for both alike wear a short beard and flowing locks. The rugged, middle-aged man at the right hand of Christ must be St. Peter. The Apostle sitting apart on a round stool in the foreground is characterised by the knife on the table near him as St. Bartholomew, while the remaining members of the company have no distinguishing attributes. The whole group is wreathed in clouds, as if Dürer wished to treat the scene as more than a mere historical event, and to invest it with supernatural and symbolical meaning. Just such a belt of clouds conceals the censing angel from the gaze of the women in the scene of Mary's birth, and withholds her coronation from the eyes of the Apostles round her tomb; clouds part the risen Christ from the sleeping warders in the Great Passion, as in the engraving of Nemesis they screen the floating goddess from the world below. Such instances might be multiplied indefinitely; but I remember no other case in which Dürer or any artist of his period frames in clouds a subject from the earthly life of Christ. The whole composition, moreover, is unusual; the round table rarely occurs in such a scene, and if one Apostle is isolated from the rest, we naturally expect that Apostle to be Judas. The drawing, if by Dürer, cannot be much later than 1495, and the type of Christ, especially, still reveals the inspiration of Schongauer. We are much indebted to M. Rodrigues for permission to reproduce this interesting work for the first time.

### VI.

#### DÜRER. Christ bearing the Cross.

*Collotype from the pen and ink drawing (11½ by 8½ in., 29.5 by 22 cm.) in the Albertina, Vienna. (Thausing, E. T., II., 40; Schönbrunner and Meder, 572).*

Christ, bearing the cross, attended by the holy women, issues from the portal of a renaissance building; the soldiers who follow him are seen through another door. Near the latter is a column supporting two statues. In the foreground are a horseman and a foot-soldier. The two thieves, with their hands bound behind their backs, go on before. Pilate, accompanied by another rider, halts on the hillside, watching the scene. A free and spirited sketch, dated by Thausing about 1511.

### VII.

#### DÜRER. Satirical Drawing addressed to Lazarus Spengler.

*Collotype from the pen and ink drawing of 1511 (8 by 11¼ in., 20.4 by 29.8 cm.) in the Collection of M. Léon Bonnat, Paris. (Lippmann, 356).*

The drawing is in three compartments. In the first a smith, working the bellows with his left hand, takes documents out of the forge with tongs and lays them on a stool. In the second a printer works the press, by the side of which documents are seen lying on a shelf. In the third a baker is thrusting similar productions, on a long shovel, into the oven. At the top Dürer has written: "eytell missyff dy werdn do gschmit truckt vnd pachn jm 1511 jor" (monogram). At the bottom: "libr lasaros spenglr jch schick vch do den fladn / grosser v . . . halbn hab jch jn nit er pachen mügen / lat jn ewch also wohl gefallen." These inscriptions may be thus translated: "Idle missives which are here forged, printed and baked in the year 1511"; "Dear Lazarus Spengler, I send you here the cake, on account of great . . . I have not liked to bake it before, so let it please you well." One word in the lower inscription is difficult to decipher; "unruh," suggested by Dr. Lippmann, makes good



sense, but can hardly be the right reading. "Fladen" may mean filth or rubbish, as well as cake. The point of the inscription and of the drawing itself is obscure. Spengler, secretary to the Nuremberg Council, and an intimate friend of Dürer, took a leading part in the Reformation. We have already heard of him in connection with Dürer's poetical effusions. (Series IV., p. 16).

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VIII.

DÜRER. Portrait of the Artist's Mother, Barbara Holper.

*Collotype from the charcoal drawing of 1514 (16½ by 11½ in., 42.1 by 30.3 cm.) in the Berlin Cabinet of Engravings. (Euphrussi, p. 178; Lippmann, 40).*

Dürer has written on the drawing in charcoal "1514 an oculy. Dz ist albrecht dürers muter dy was alt 63 Jor" (19th March, 1514. This is Albrecht Dürer's mother who was aged 63); and lower down in ink "vnd ist verschiden Im 1514 Jor am erchtag vor der crewtzwochn um zwey genacht" (and who died in the year 1514, on Tuesday, 16th May, in the week of the Holy Cross, at two of the clock towards evening). The drawing was in the collection of the Imhoff family in 1588.

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IX.

DÜRER. Christ on the Mount of Olives.

*Collotype from the pen and ink drawing of 1515 (11½ by 8½ in., 29.6 by 22.1 cm.) in the Albertina, Vienna. (Euphrussi, p. 198; Schönbrunner and Meder, 154).*

A study for the etching of the same date, B. 19 (*see* Portfolio I., xiv.). In the etching the angel's wings are drawn in detail, and the cloud extends over the Saviour's head as far as the tree; in other respects the etching agrees pretty closely with the sketch.

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X.

DÜRER. River Landscape.

*Collotype from the silver-point drawing (5½ by 8½ in., 14.5 by 20.7 cm.) on grey prepared paper, in the Collection of Mr. C. S. Ricketts and Mr. C. H. Shannon, London.*

A landscape composition of great charm, which has, unfortunately, been spoilt to some extent by re-touching; the hills have a wavering double outline, and the buildings, some of the trees, the fence and the shore of the river itself have been gone over with pen and ink.

In subject, especially, this sketch is unlike the landscape drawings by Dürer which are generally recognised, and it must be owned that in the absence of the monogram (which may, however, be genuine) few people would have thought of ascribing it to him. The attribution, however, gains in probability the more the drawing is studied. The trees, especially, are sketched quite in Dürer's manner; they may be compared, for instance, with the trees in a drawing made at Brussels in 1520, now in the Academy at Vienna. It is a tempting conjecture that Dürer may have made the present sketch on his way to the Netherlands, though the sheet is larger than the leaves of the famous sketch-book. The river seems hardly wide enough for the Rhine itself; it might be the Main, but this is mere conjecture.

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XI.

DÜRER. Landscape, with a Fort near the Sea.

*Collotype from the pen and ink drawing (8½ by 8 in., 21.3 by 20.2 cm.) in the Ambrosiana, Milan. (Euphrussi, pp. 239, 346).*

This drawing is not mentioned in Professor Haendcke's work on the chronology of Dürer's landscapes. It is evidently not a sketch from nature, but a composition connected with his studies of fortification, which were published in 1527. M. Euphrussi has quoted a passage from that work, in which Dürer recommends placing a fort in such a position as this, on a narrow space of flat land, situated between the sea and a mountain or cliff.



## XII.

## DÜRER. Portrait of Erasmus.

*Collotype from the charcoal drawing of 1520 (14 $\frac{5}{8}$  by 10 $\frac{5}{8}$  in., 37.3 by 27.1 cm.) in the Collection of M. Léon Bonnat, Paris. (Ephrussi, p. 278; Lippmann, 361).*

The drawing is dated but not signed, and the inscription, "Erasmus fon rottertam," has been added with pen and ink by another hand.

## XIII.

## DÜRER. Portrait of Margaret of Brandenburg-Ansbach.

*Collotype from the black chalk drawing of 1525 (16 $\frac{1}{2}$  by 12 $\frac{3}{8}$  in., 42 by 31.5 cm.) on green prepared paper, recently acquired by the British Museum.*

The sitter, a plain, middle-aged woman, is drawn half-length, three-quarter face to left. She is simply dressed, but there are slight indications of a double or triple chain, with pendants, reaching nearly to the waist. There is no signature, but Dürer has written at the top, in Indian ink, "1525 Casmirs schwest' fraw margret."

This title gave a clue to the identity of the sitter. The name Casimir is especially associated with the royal house of Poland. A German prince connected with that house, Casimir, Margrave of Culmbach, derived his name from his maternal grandfather, Casimir III. of Poland, whose daughter, Sophia, married Frederick, Margrave of Brandenburg-Ansbach and Bayreuth (1460-1536). The Margrave Casimir (1481-1527) ruled over most of the Franconian territory of the Hohenzollerns after his father's deposition in 1515. The name of his eldest sister was Margaret; she was born in January, 1483, and died unmarried in 1532. This lady, I believe, was drawn by Dürer in 1525; her age was then forty-two.

The drawing strongly resembles, in style and technique, a portrait of a lady, also drawn in chalk on green paper, and dated 1525 in Indian ink, in Mr. Heseltine's collection (Lippmann, 87). There is good reason to think that the two drawings were made on the same occasion, and that the younger woman is Margaret's sister-in-law, the Margravine Susanna (1502-1543), who was a Bavarian princess and niece to the Emperor Maximilian, being the daughter of his sister, Kunigunda. She was married to Casimir in 1518, and on that occasion Dürer painted the portraits of husband and wife on a votive picture, now lost, which represented the body of Christ being anointed for burial.<sup>1</sup> There was thus a link of earlier date between Dürer and the Margrave of Culmbach; the evidence afforded by medals of his wife, Susanna, made in 1529, after her second marriage with the Count Palatine, Otto Heinrich, makes it further probable that Dürer drew the Margravine's portrait, as well as that of the Margrave's unmarried sister, in 1525. Further details will be found in *The Burlington Magazine*, August, 1903, in which this drawing was published for the first time, and on p. 100 of the September number.

## XIV.

## HANS SEBALD BEHAM. (1500-1550). St. Laurence.

*Collotype from the pen and bistre drawing of 1521 (diam. 12 $\frac{1}{4}$  in., 31 cm.) in the British Museum.*

A design for a pane of glass in a window of some public building at Nuremberg, perhaps the Rathaus. The artist began by drawing a number of concentric circles with the compasses; the perforation made by the fixed point of the instrument may be seen in the middle. He then drew the shield with the arms of Nuremberg over the lines already traced with the compasses, and lastly filled in the two principal spaces allotted to the Saint himself, and to the border of gourds and foliage.

This characteristic drawing of Beham's youth, displaying his firm and regular draughtsmanship, has been taken recently from the old black pigskin volume in which Sir Hans Sloane kept drawings by

<sup>1</sup> Julius Meyer, "Erinnerungen an die Hohenzollernherrschaft in Franken," Ansbach, 1890, p. 118.



Dürer and his school, and has been exhibited since 1901 under the name of Beham. Similar leaves, often mistaken for those of the vine, occur several times in the decoration of Beham's early woodcuts.

The companion drawing of St. Sebald, with the other Nuremberg shield, the "Jungfernadler," is at Prague, in the collection of Adalbert, Ritter von Lanna, who acquired it at the Weigel sale. The accompanying reduced reproduction has been made from a facsimile etched by J. C. Loedel, which appeared as Plate 19 in "Handzeichnungen berühmter Meister aus der Weigel'schen Kunstsammlung," published by Rudolph Weigel, Leipzig, 1854-1861. The connexion of the two drawings has not hitherto been recognised, nor has either, to my knowledge, been attributed before to Beham.



HANS SEBALD BEHAM. ST. SEBALD.

*Drawing in the Collection of Adalbert, Ritter von Lanna, Prague.*



## ENGRAVINGS.

### XV.

DÜRER. The Satyr and his Family. 1505. B. 69.

*Photogravure from an impression in the British Museum.*



POSSIBLY derived, as Thausing suggests, from Lucian's description of a "Family of Centaurs" painted by Zeuxis. This subject found favour with several artists of the Renaissance, on both sides of the Alps. As Botticelli represents it, on the base of the judge's throne in the "Calumny," the parents are true centaurs, but their offspring have goats' legs. Centaurs and satyrs were often confused. It must be observed, however, that in Dürer's engraving there is but one satyr; the mother and child are human. The engraving is often called "The Little Satyr," to distinguish it from B. 73.

### XVI.

DÜRER. Five Foot Soldiers and a Mounted Turk. B. 88.

*Photogravure from an impression in the British Museum.*

The subject of this print is unknown. It is, perhaps, mainly a study of costumes. The form of the monogram is very early, and Koehler places it third in his chronological catalogue, after the Holy Family with the butterfly. It is, at any rate, earlier than 1497.

### XVII.

DÜRER. The Engraved Passion, concluded. B. 15-18.

(See Series II., xvi.; V., xvi.)

- 13. The Entombment. 1512.
- 14. Christ descending into Hell. 1512.
- 15. The Resurrection. 1512.
- 16. St. Peter and St. John healing a cripple. 1513.

*Photogravures from impressions in the British Museum.*

### XVIII.

DÜRER. St. George on Horseback. 1508. B. 54.

*Photogravure from an impression in the British Museum.*

The date was originally 1505. Dürer probably began the plate in that year, when he was specially occupied with the study of the horse, and took it up again after his return from Venice.

### XIX.

DÜRER. St. Anthony. 1519. B. 58.

*Photogravure from an impression in the British Museum.*

The hermit saint is reciting his daily office, while a staff, surmounted by two of his usual emblems, a cross and a bell, is planted in the ground by his side. The wonderful effectiveness of this cross in the composition will be noticed. The background is repeated from an allegorical drawing at



Windsor (Portfolio V., vi.). It is not, as people often fancy, a view of Nuremberg, but an arbitrary combination of details from still earlier drawings made by Dürer on his travels. The walls and towers are taken from his view of Trent, now at Bremen, and the buildings within are partly from a sketch of Innsbruck in the Albertina, partly, perhaps, from the Burg at Nuremberg. The device in the upper right-hand corner of the impression reproduced is the mark stamped by Robert Dighton on prints which he abstracted from the British Museum early in the nineteenth century (*see* Fagan's "Collector's Marks," No. 131).

XX.

DÜRER. The Knight, Death, and the Devil. 1513. B. 98.

*Photogravure from an impression in the British Museum.*

The Knight, accompanied by a dog, rides to the left through a ravine. Death, with serpents entwined about his crown, rides by his side on an old worn-out horse, and holds up an hour-glass. A fiendish monster follows on foot, carrying a pronged hook mounted on a staff. On the ground, between the horse's hoofs, is a lizard, and in the corner, near a skull, lies a tablet inscribed S. 1513, with Dürer's monogram. On a distant hill, in light and air contrasted with the gloom of the ravine, is a fortified town.

Much has been written about the meaning of this engraving, which Dürer himself calls "der Reuter." The interpretation of it as a picture of the Christian Knight is the oldest, simplest and best. Passing resolutely through the terrors of this mortal life, turning his back on temptation



DÜRER.

A GERMAN KNIGHT. 1498.

*Drawing in the Albertina, Vienna.*



and undismayed by the prospect of temporal death, he rides straight on along the road which will eventually leave the dark valley and lead up to the bright city on the hill. This notion of the Christian Knight, to which Erasmus gave the greatest vogue by the publication of his "Enchiridion Militis Christiani," had been current long before in the mystical literature and popular theology of the fifteenth century. It had already inspired some rude woodcut illustrations, and Dürer was not so much expressing an original thought of his own as giving the first adequate artistic form to a conception universally familiar in his generation. This point has been illustrated in a very interesting manner by Dr. Paul Weber in his "Beiträge zu Dürer's Weltanschauung," 1900, pp. 13-44. The S on the tablet doubtless stands for "Salus." Dürer often dated his memoranda in this fashion, especially at this very period: *see* Lange and Fuhse, p. 296 "Salus 1512," p. 307 "Salus 1513" (twice), and p. 310. S has also been interpreted as "Sanguinicus," on the theory that Dürer was illustrating one of the temperaments or complexions, but that interpretation is attended by many difficulties.

In designing the "Christian Knight," Dürer made use of an old coloured drawing of 1498, which is now in the Albertina. A much reduced collotype of this subject is given here for comparison with the engraving. Dürer has written at the top, "Dz ist dy rustung zw der zeit im tewtzschlant gewest" ('This is the armour as it was at that time in Germany'). The drawing of the horse, however, was subjected to careful revision, and three preliminary studies for the engraving, in which the proportions are based on mathematical calculation, are preserved in the Ambrosiana and the Uffizi. In these, the dog is already present, but there is no indication of the other figures in the composition.

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## WOODCUTS.

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### XXI.

DÜRER. The Book-plate of Wilibald Pirkheimer. B. app. 52.

*From an impression in the British Museum.*



WO angels support the helm and crest of Pirkheimer, and escutcheons with the arms of Pirkheimer, a birch-tree, and those of Rieter, a crowned siren or mermaid. Attached to the top of the print is a label, printed from a separate block, containing the Hebrew, Greek and Latin equivalents of the text, "The fear of the Lord is the beginning of wisdom." This label is wanting in late impressions.

The woodcut is unsigned, and Bartsch hesitated to attribute it to Dürer. There can be little doubt, however, that it was designed by him, for, apart from the probability that Pirkheimer would apply to Dürer for a book-plate, the style and execution of the cut are thoroughly in keeping with Dürer's work of the same period. Pirkheimer married Crescentia Rieter in 1497; she died on May 17th, 1504. The book-plate is to be compared especially with the dedication woodcut of the "Quatuor Libri Amorum" of Conrad Celtis, published in 1502 (P. 217). Dürer probably designed the two woodcuts about 1500; the genii, the boughs, the riband-cornucopias are closely alike in both.



## XXII.

DÜRER. St. Francis receiving the Stigmata. B. 110.

*From an impression in the Collection of Mr. G. Mayer.*

One of a group of woodcuts uniform in size and style, produced, like the earlier portion of the Life of the Virgin, before Dürer's departure for Venice in 1505.

## XXIII.-XXIV.

DÜRER. The Life of the Virgin, continued. B. 88-91.

(See Series III., xxv.-xxviii., IV., xx.-xxiii., V., xxiv.-xxvii.)

The Presentation of Christ in the Temple.

The Flight into Egypt.

The Repose in Egypt.

Christ disputing with the Doctors.

*From proofs in the British Museum and in the Collection of Mr. G. Mayer.*

## XXV.

HANS SEBALD BEHAM. St. Erasmus.

*From an impression in the British Museum.*

A spirited work of Beham's youth, recently recognised as his.<sup>1</sup> Besides the London impression I have seen but one other, at Dresden. Both were printed when the block had suffered some hard usage; the early impressions have perished. The reproduction was made for an official Catalogue of woodcuts in the Department of Prints and Drawings, and is reprinted here by permission of the Trustees of the British Museum.

## XXVI.

HANS SEBALD BEHAM. St. Wolfgang.

*From the only known impression at Coburg.*

An excellent early woodcut, which I attributed to Beham on seeing it at Coburg in 1900. The attribution has been accepted by Dr. Pauli in his Catalogue of Beham's works (No. 902), and a reduced facsimile appears among the plates at the end of that volume. In the drawing of the wall and the landscape beyond this woodcut so closely resembles the large "Death and the Courtesan," of 1521, at Berlin (see *The Burlington Magazine*, April, 1903), that it may safely be assigned to about the same date.

## XXVII.

HANS SEBALD BEHAM. Vine Pattern, with a Satyr Family.

*From impressions lent by Mr. P. Gellatly, formerly in the Cornill d' Orville Collection.*

In a tangle of interlacing vine-stems sits a woman, crowned with oak-leaves and acorns, turning to the right, but with her head inclined to the left. A child leans over her knee. A Satyr crowned in like manner, playing a pipe sits to the right on a higher branch, facing to the left. A large fantastic bird and a smaller one behind it are perched over the woman's head.

<sup>1</sup> *Repertorium für Kunstwissenschaft*, XXV., 469, 3.



To complete the pattern, the same composition has been drawn again in reverse on a second block, perhaps by another hand, since the drawing is not so free or spirited. There are thus two Satyrs, back to back, and two women facing each other at opposite ends of the whole sheet. In the second half the Satyr's back is shaded, for the light is supposed to fall on the whole from the right side. The pattern was meant to be further continued, as is shown by the accompanying copy on a reduced scale, by placing two of the pairs one above the other, and so on, till a whole wall or other



H. S. BEHAM.

VINE PATTERN WITH A SATYR FAMILY.

*Reduced, to show the effect of the pattern when repeated.*

large surface could be covered, just as the pattern is repeated in modern wall-papers. This design was probably intended for printing some textile fabric. It has recently been used, printed on linen in blue and gold, for the binding of Dr. Lippmann's volumes of facsimiles of Dürer drawings.

The woodcut was not described by Bartsch, but it was attributed by Heller (No. 2104) and Passavant (No. 206) to Dürer. Dr. Schmidt, of Munich, first ascribed it to Beham. He was followed by Dr. Pauli (No. 1342) and I have myself no doubt that this attribution is correct. It is a fine



design, but the obvious adaptation of the motive of the Satyr family from Dürer's engraving of 1505, B. 69 (No. xv. in the present portfolio), suggests a pupil's imitation rather than a repetition by the master himself. The whole character of the line is Beham's in the manner of his early period at Nuremberg. No very early impressions of the blocks exist, but those lent to us by Mr. Gellatly are perhaps the finest extant, from their remarkable uniformity in printing and their excellent state of preservation. The watermark on these, and on the fourfold impression, unfortunately discoloured and uneven in printing, which belongs to the British Museum, is an upright serpent with three bends in its body.

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v. 6



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VI. III. DÜRER. THE PAUNGARTNER ALTARPIECE. MUNICH GALLERY. THE WINGS, BEFORE RESTORATION.





LIFT UP.





LIFT UP.

- VI. IVA. DÜRER. THE PAUMGARTNER ALTARPIECE. MUNICH GALLERY. THE NATIVITY, BEFORE RESTORATION.  
IVB. THE NATIVITY. DETAIL, SHOWING THE LOWER PORTION OF THE PICTURE AFTER RESTORATION.





VI. V. ATTRIBUTED TO DÜRER. THE LAST SUPPER. COLLECTION OF M. EUGÈNE RODRIGUES, PARIS.



















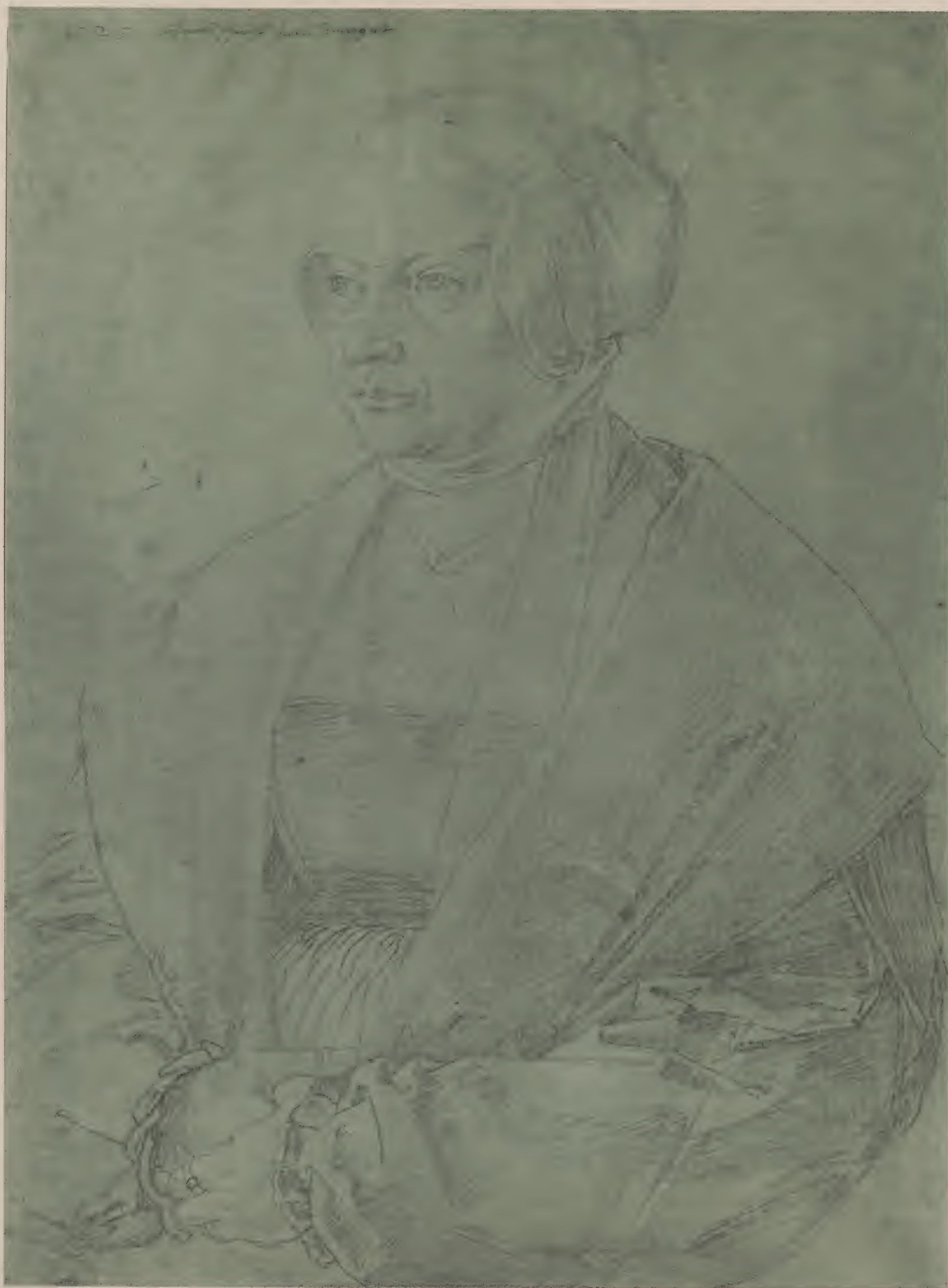


VI. X. DÜRER. RIVER LANDSCAPE. COLLECTION OF MR. C. RICKETTS AND MR. C. H. SHANNON, LONDON.  
 XI. DÜRER. LANDSCAPE WITH A FORT NEAR THE SEA. AMBROSIANA, MILAN.













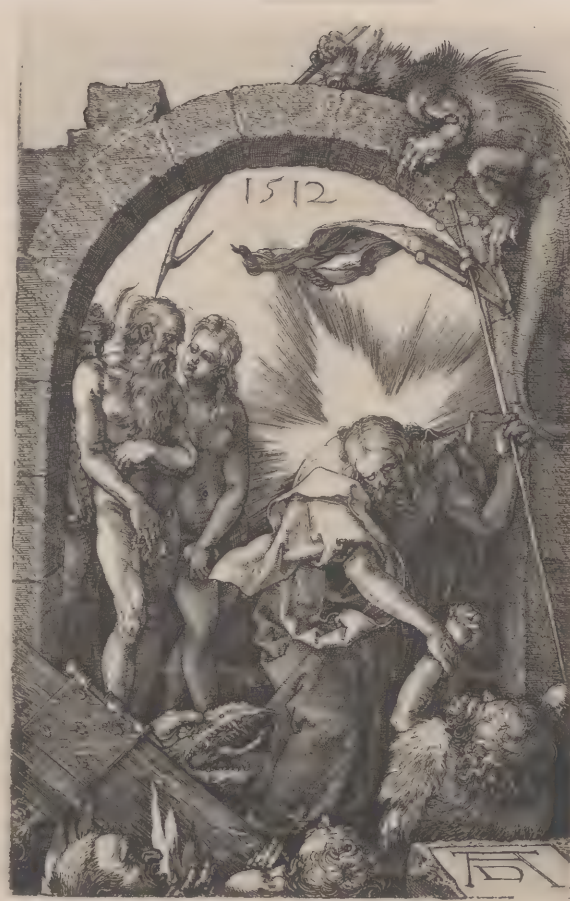












- VI. XVII. DÜRER. THE ENGRAVED PASSION, CONCLUDED.
- 13. THE ENTOMBMENT (B. 15).
  - 14. CHRIST DESCENDING INTO HELL (B. 16).
  - 15. THE RESURRECTION (B. 17).
  - 16. ST. PETER AND ST. JOHN HEALING A CRIPPLE (B. 18).







































